

Ellsworth Kelly

Last Paintings

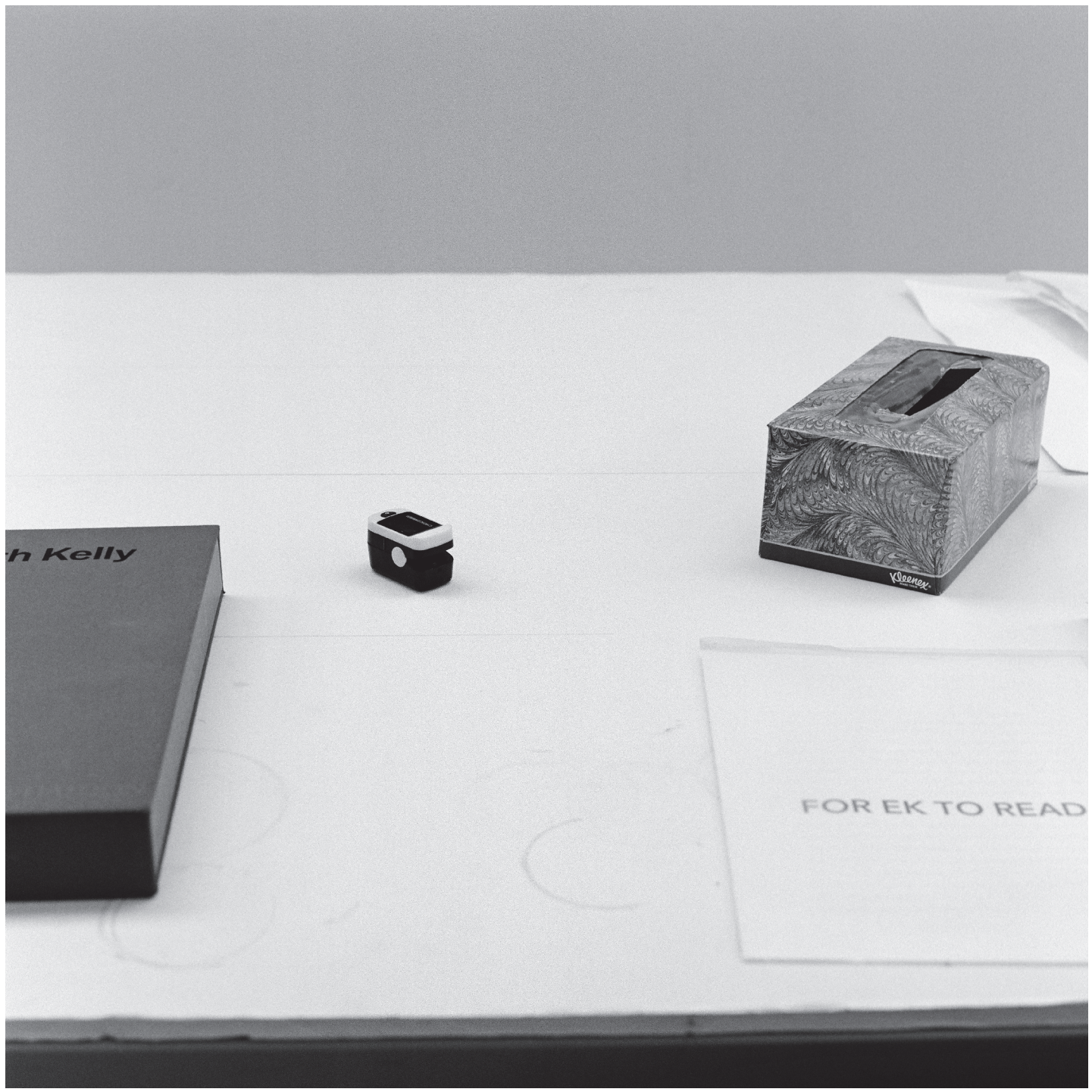


Studio Photographs Jack Shear	6
Reciprocal Topography Branden W. Joseph	21
Plates	42

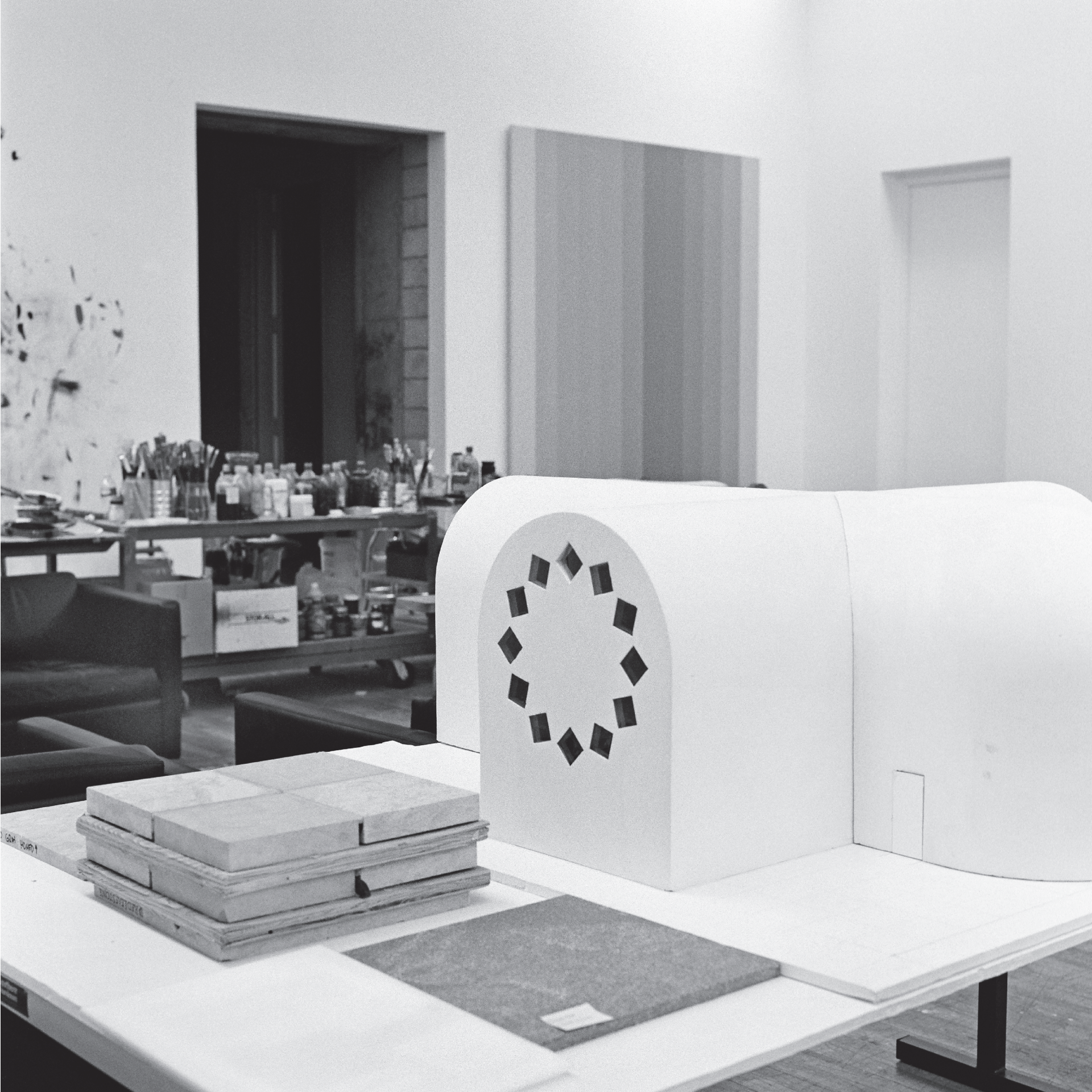


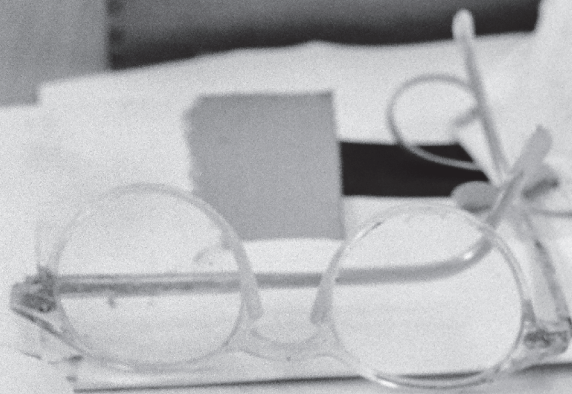


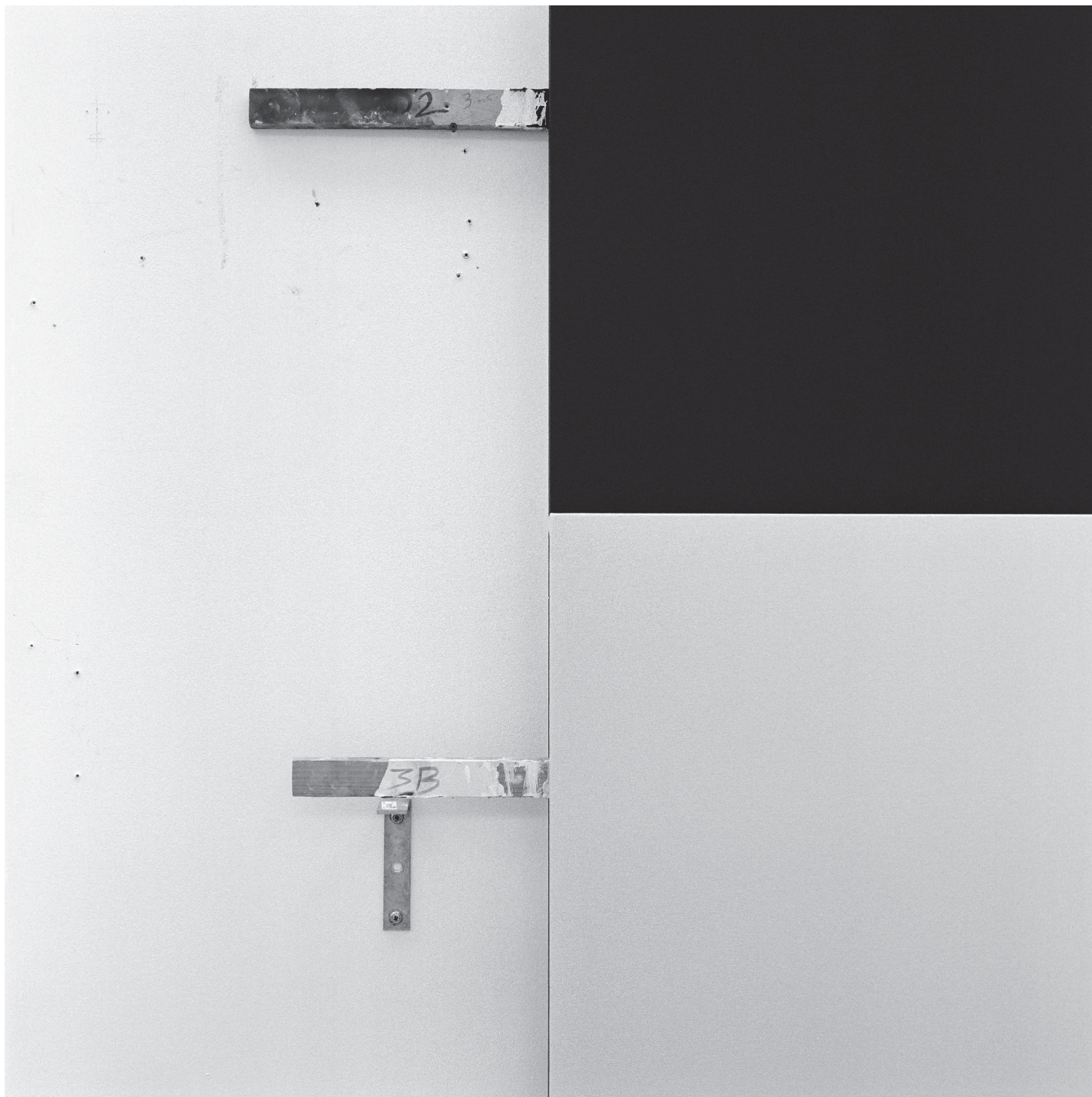






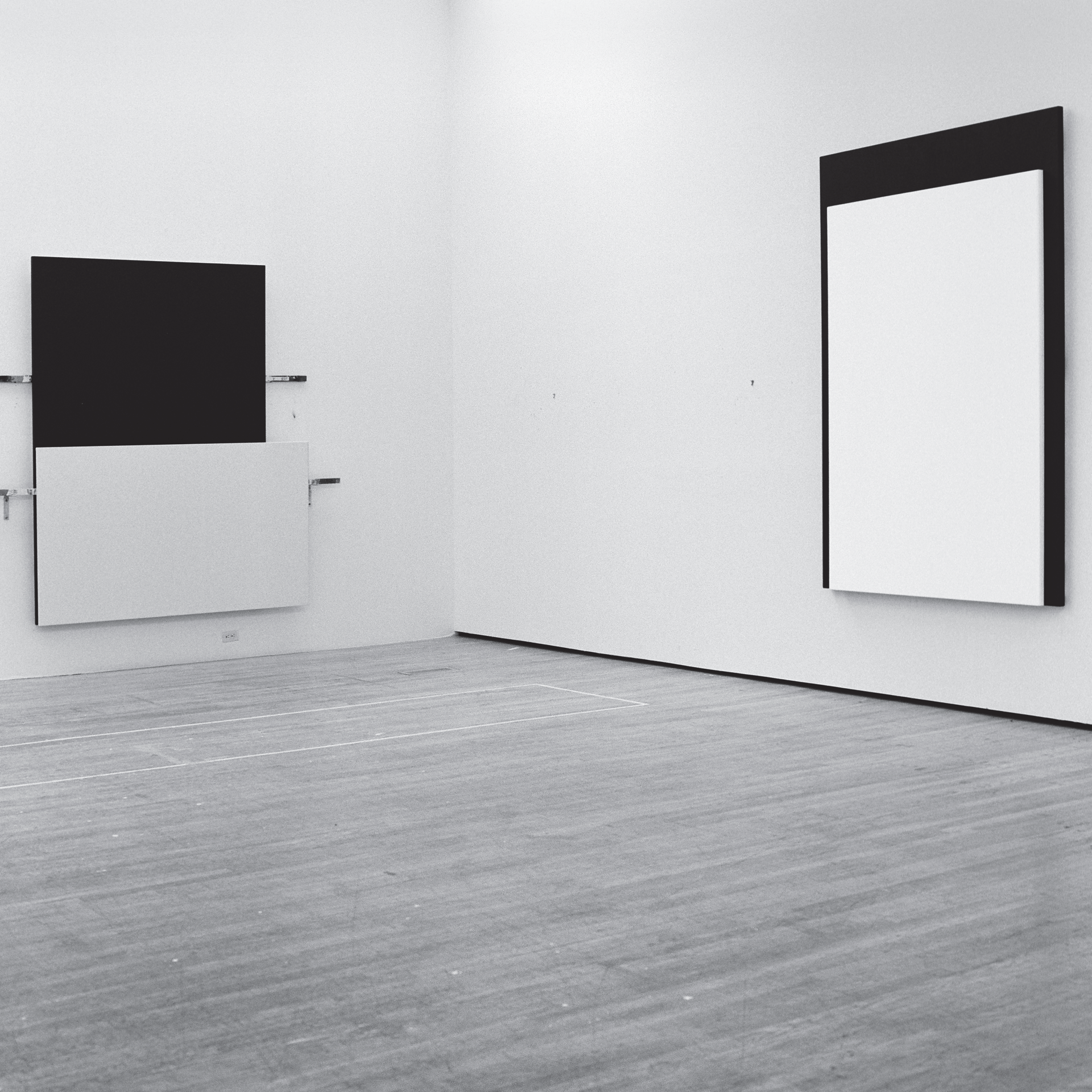




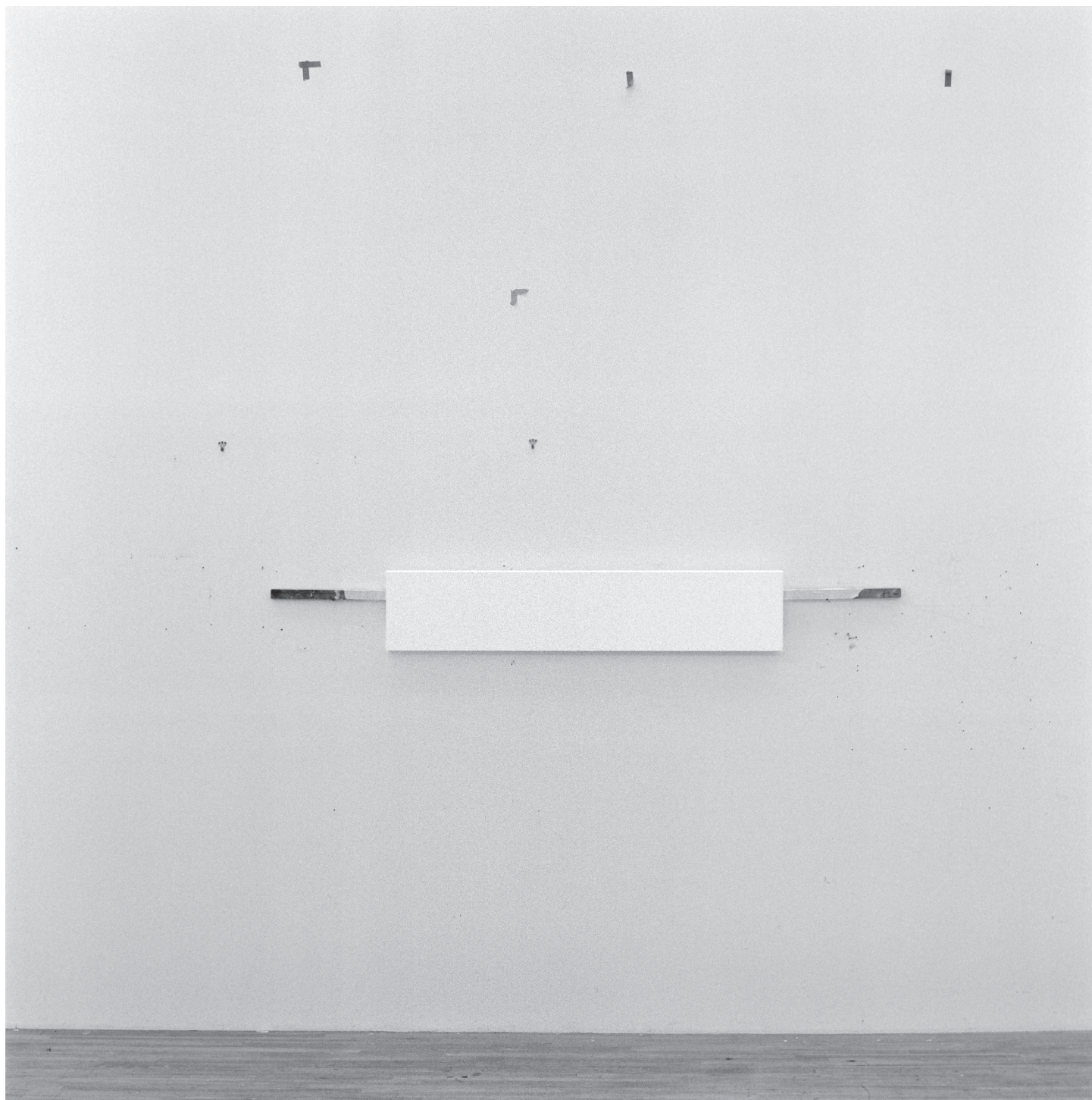
















Reciprocal Topography

Branden W. Joseph

Ellsworth Kelly passed away in December 2015, at the age of ninety-two. During the preceding weeks and months, he had been hard at work on a new group of paintings, the last of which was provisionally titled “Four Panels (Blue Black Green Red).” The parenthetical subtitle enumerates the arrangement of colors, from top to bottom, that he intended for its four monochrome panels. Yet he only got as far as covering the canvases with gesso — three in white, one in black — which means that today the work exists solely *in potentia*. Although he may well have changed his mind about the color scheme (as he did with other paintings in the sequence), the roots of its notional palette go back at least as far as 1960, when the same four colors appeared in *West Coast Landscape*, first exhibited at the Betty Parsons Gallery in New York. Just over a decade later, that composition inspired the print *Blue Green Black Red* (1971), in which Kelly straightened the curving horizon lines of *West Coast Landscape* into taut horizontals. More than three decades after that, he revisited the print in the form of a large-scale painting, *Blue Green Black Red* (2007) [fig. 1].

For “Four Panels (Blue Black Green Red),” Kelly foresaw shifting the color order of these precedents, swapping the black and the green and altering the panels’ relative sizes: the blue was to be more expansive than in the canvas of 2007, while the black was to be reduced to a relatively narrow ten-inch-high horizontal band. Uprighted, the proportions of the black band would have recalled his *Dallas Panels*



Fig. 1
Blue Green Black Red, 2007
Oil on canvas, four joined panels
90½ x 71⅞ inches; 230 x 181 cm

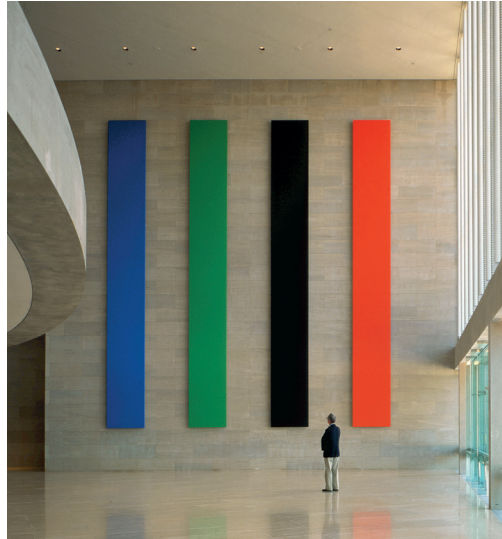


Fig. 2
Dallas Panels, 1989
 Fiberglass, 4 panels
 408 x 375½ x 2½ inches;
 1036 x 954 x 6 cm
 Morton H. Meyerson Symphony
 Center, Dallas

(1989) [fig. 2], the monumental wall-mounted sculpture installed in the Morton H. Meyerson Symphony Center in Dallas, Texas. Left to right, the four *Dallas Panels* replicate the top-to-bottom color sequence in *Blue Green Black Red*.

The conception of “Four Panels (Blue Black Green Red)” proves exemplary of Kelly’s artistic method, not only for the way in which the planned color sequence derived from a direct transfer of an external observation (the view that gave rise to *West Coast Landscape*) but also for the manner in which, once transferred, the chromatic motif became available for further development, producing a delimited set of related works (paintings, prints, and sculptures) that reach across decades in his career. Yve-Alain Bois, whose writings have revolutionized our understanding of Kelly’s oeuvre, once described the impulse behind his early years in France in terms of an “Edenic dream” and a “utopian desire for a wholly motivated language” in which the artistic signifier (the painting or painted panel) would correspond in a near-indexical manner to its referent.¹ Equally important, however, especially for

comprehending Kelly's later work, is the fact that, once transferred and thereby severed from their referents, his artistic motifs become available for further variation. The closest linguistic parallel may be onomatopoeia, terms like *tick-tock* or *bow-wow* that begin as direct phonetic transfers of acoustical motifs (the sound of a clock or a barking dog) but which, once introduced into language, become subject to the same order of differential relations as any other signifier — "obvious proof," as Ferdinand de Saussure observed, "that they lose something of their original character in order to assume that of the linguistic sign in general, which is unmotivated."² An examination of Kelly's last ten paintings and reliefs, leading up to the unfinished "Four Panels (Blue Black Green Red)," sheds light on the manner in which he looked back to precedents from earlier phases of his rich and varied artistic production not only to rediscover earlier motifs but also to produce new and innovative configurations.

Although *Blue Black Red* (2015) [page 59] resembles the upside-down L shape pioneered in Kelly's Chatham series from the early 1970s — a layout upended in *Yellow Over Black* (2015) [page 61] — its ultimate source seems to be the three vertically stacked central panels of *Kite I* (1952) [fig. 3]. Produced during Kelly's much-discussed years in France, *Kite I* has received relatively little commentary, most likely because it seems at odds with the overriding impulse toward non-composition that fueled his development of that time — what Bois has characterized as "Kelly's tireless quest for impersonality."³ Instead it plays on a balance of symmetry and dissymmetry. Its central core of red, black, and blue contrasts with the yellow outer wings in both color and orientation. The horizontal format of the three central panels, each of which is slightly wider than it is tall, gently but resolutely opposes the verticality of the white and yellow canvases to either side, while the vertical stacking of the central column counterposes the painting's overall lateral expansion.

Bois has perspicaciously highlighted the dynamic instability at the heart of *Kite I*. "The central column of three stacked modules is itself symmetrical," he writes,

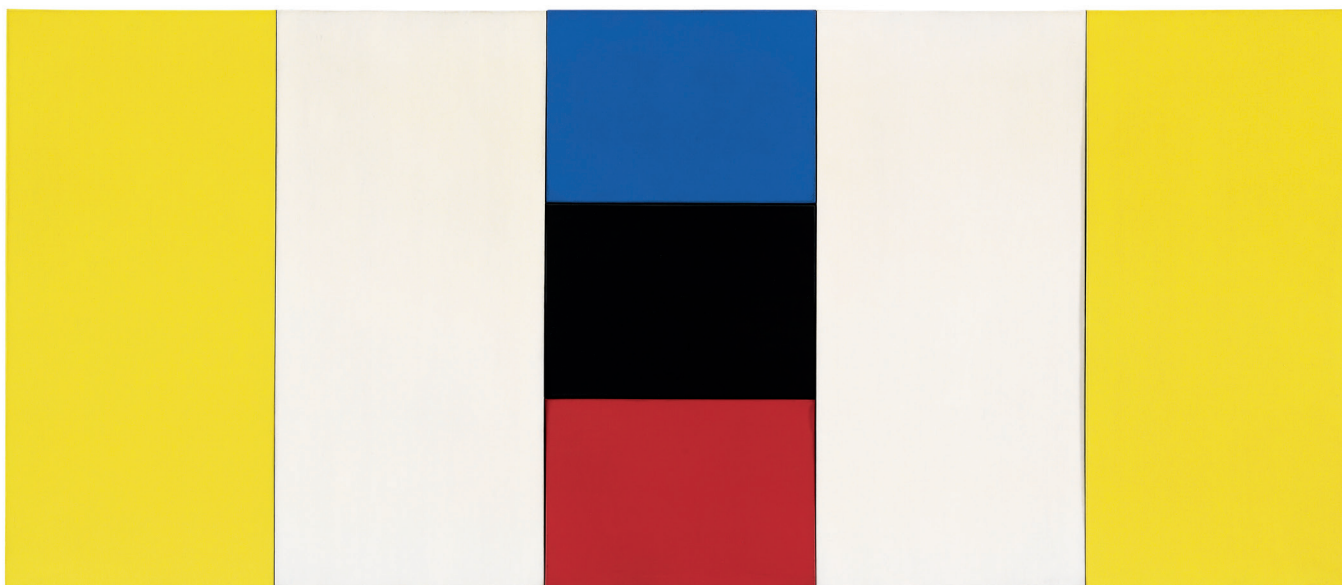


Fig. 3
Kite I, 1952
Oil on canvas, seven joined panels
39 $\frac{3}{8}$ x 91 $\frac{1}{8}$ inches; 100 x 233 cm

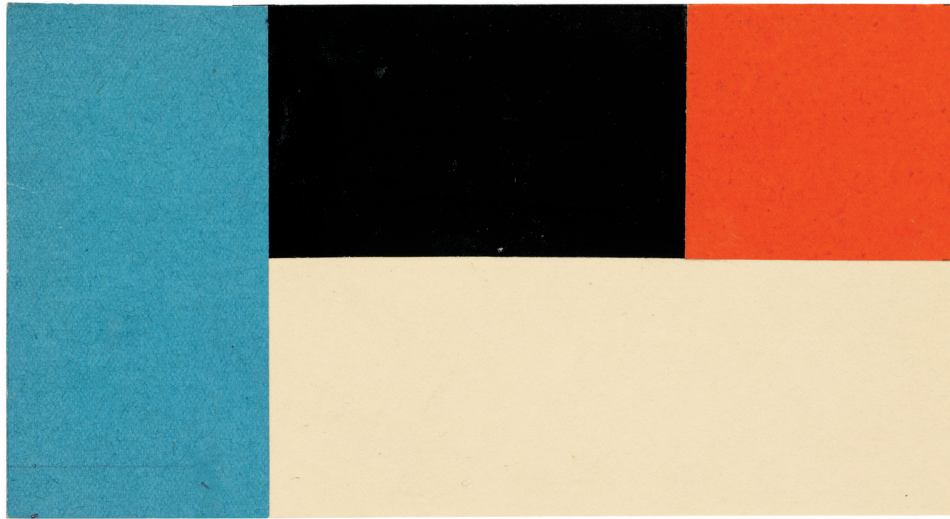


Fig. 4
Study for Four Color Panels, 1954
Collage
3 1/8 x 5 3/8; 8 x 14 cm

“with the black panel functioning as the fulcrum of the entire work, its visual anchor, although the bright red and blue of the adjoining panels undermine this entropic stability, or rather play against it, and in doing so dialectically underscore it.”⁴ With *Blue Black Red*, Kelly has unleashed the inherent instability of *Kite I*, allowing its central tricolor column to float free. Using black once again as a fulcrum, he has rotated the arrangement ninety degrees counterclockwise. Seemingly as a result of this torsion, the black and blue panels have grown — the black extending to roughly twice the width of the red panel, and the blue to roughly twice its height — before coming to rest in a new configuration that undermines and underscores its visual stability with equal aplomb.

That Kelly would choose to liberate the central column of *Kite I* points to the fact that it was in some sense already free, having been flanked on either side by white panels that function, as Bois points out, as “a substitute for [...] interstitial wall spaces.”⁵ In this, both *Kite I* and *Kite II* (1952) derive from *Red Yellow Blue White* (1952), wherein five columns of vertically stacked monochromatic canvasses (actually store-bought fabric) are each separated by twenty-two inches of blank wall. In *Red Yellow Blue White* the white monochromatic panels read primarily as colors, juxtaposed with the customarily white wall of their architectural background. In *Kite I* and *Kite II*, by contrast, the white panels have in some sense become conflated with the wall, serving both as color panels and as metonymic stand-ins for the type of space separating the columns of *Red Yellow Blue White*. In assimilating themselves to their architectural enclosure, the white panels of *Kite I* and *Kite II* enter into a relationship of “reciprocal topography” with the gallery, not unlike the insects that resemble their environments in Roger Caillois’s infamous account “Mimicry and Legendary Psychasthenia.”⁶

At first glance, Caillois’s surrealist-tinged entomology would seem an odd match for Kelly’s particular form of abstraction.⁷ Yet Caillois’s discussion of the organism’s

interaction with its milieu proves provocative. One might note, for instance, the potential relationship between Kelly's physically constructed near-replicas of external motifs, such as the celebrated *Window, Museum of Modern Art, Paris* (1949), and Caillois's description of "morphological mimicry" in terms of "an actual photography, but of the form and the relief, a photography on the level of the object and not on that of the image, a reproduction in three-dimensional space with solids and voids: sculpture-photography or better *teleplasty*, if one strips the word of any metaphysical content."⁸ Given this connection, one might plausibly add the mimicry that Caillois termed "depersonalization by assimilation to space" to the list of strategies by which Bois has characterized Kelly's search for artistic impersonality, including the grid, chance, the transfer, and the already-made.⁹ Certainly, something like what the French anthropologist described as the organism's "assimilation to the surroundings" is at play in Kelly's *White Diagonal Curve* (2015) [page 57], which barely emerges from the ground of the wall on which it is hung.¹⁰ Kelly has repeatedly connected his work's engagement with its architectural support to his quest for impersonality, as when declaring to Paul Cummings, "The wall is a very important part of the painting and always has been. But I wasn't very conscious of that then. It's just that I wanted to get the 'personality' out of painting. I wanted to do paintings that were anonymous."¹¹

The mimetic relationship between the white panel and the gallery wall is further demonstrated by *Study with Four Panels* (1954) [fig. 4], the collage in which Kelly originally formulated the arrangement that would become *Blue Black Red*. The three panels that correspond to the later painting are joined by a fourth in the form of a horizontal white rectangle that underlines the black and the red. It is as though Kelly had rotated the central vertical stack of *Kite I* along with the white panel to its left. While the proportions of the white canvas elongate slightly, the black and blue components seem to stretch and flow around it. If here the white panel serves



Fig. 5
Green Blue Red, 1963
Oil on canvas
67½ x 90 inches; 172 x 229 cm
The Eli and Edythe L. Broad Collection

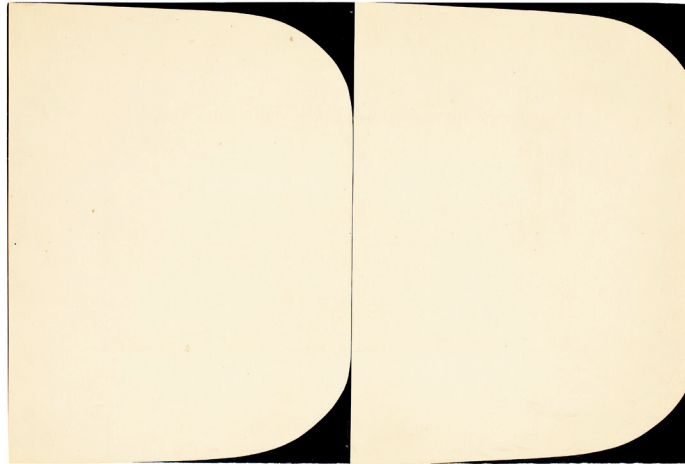


Fig. 6
*Double Curved Form
 on Black, 1955*
 Collage
 16½ x 11 inches;
 42 x 28 cm

as a shelf-like support, when Kelly revisited the composition six decades later he allowed it to fade away entirely, mimetically assimilating itself into the whiteness of the gallery's architecture.

Diptych: Green Blue (2015) [page 45] looks back to a different era of Kelly's production, reprising the compositional elements of the painting *Green Blue Red* (1963) [fig. 5]. By liberating the blue oval and green rectangle from the red "background" plane, however, Kelly has performed an operation similar to that underlying *Blue Black Red*. In place of the red background, he has annexed the architectural support and, in so doing, inverted the relationship between the two shapes. Whereas they appear in *Green Blue Red* to repel one another, pressing outward toward the far left and right edges of the canvas, in *Diptych: Green Blue* they draw more evidently together (although always maintaining a respectful distance) within the larger and less defined expanse of the gallery wall.

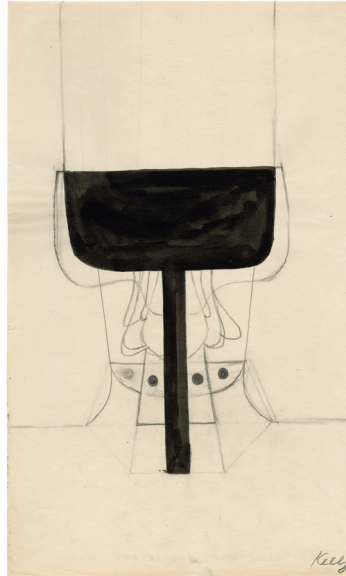


Fig. 7
Kerosene Stove, 1949
 Graphite and ink on paper
 14 x 8½ inches; 36 x 22 cm

White Form on Black (2015) [page 47] and *White Form Over Black* (2015) [page 49] both seem to relate morphologically to *Diptych: Green Blue*, appearing like shadows of its two components in different configurations. In actuality, the slightly squared oval of Kelly's "white form" can be traced back to the 1955 collage *Double Curved Form on Black* [fig. 6], which in turn relates to a 1949 drawing of a kerosene stove [fig. 7]. The drawing features a black form sketched freehand, while the two new paintings contain radial curves plotted geometrically, like those in the collage. Yet as much as these paintings hark back to their original sources, they also function in relation to two other works of the same palette Kelly produced at the time: *White Angle Over Black* (2015) [page 53] and *White Over Black III* (2015) [page 55]. To some extent, all four of these pieces draw from paintings such as *Black Panel with White Curve* (1989), in which, as Kelly explained, "the curved panels are white and blend in with the walls."¹² But they might also be productively compared to yet

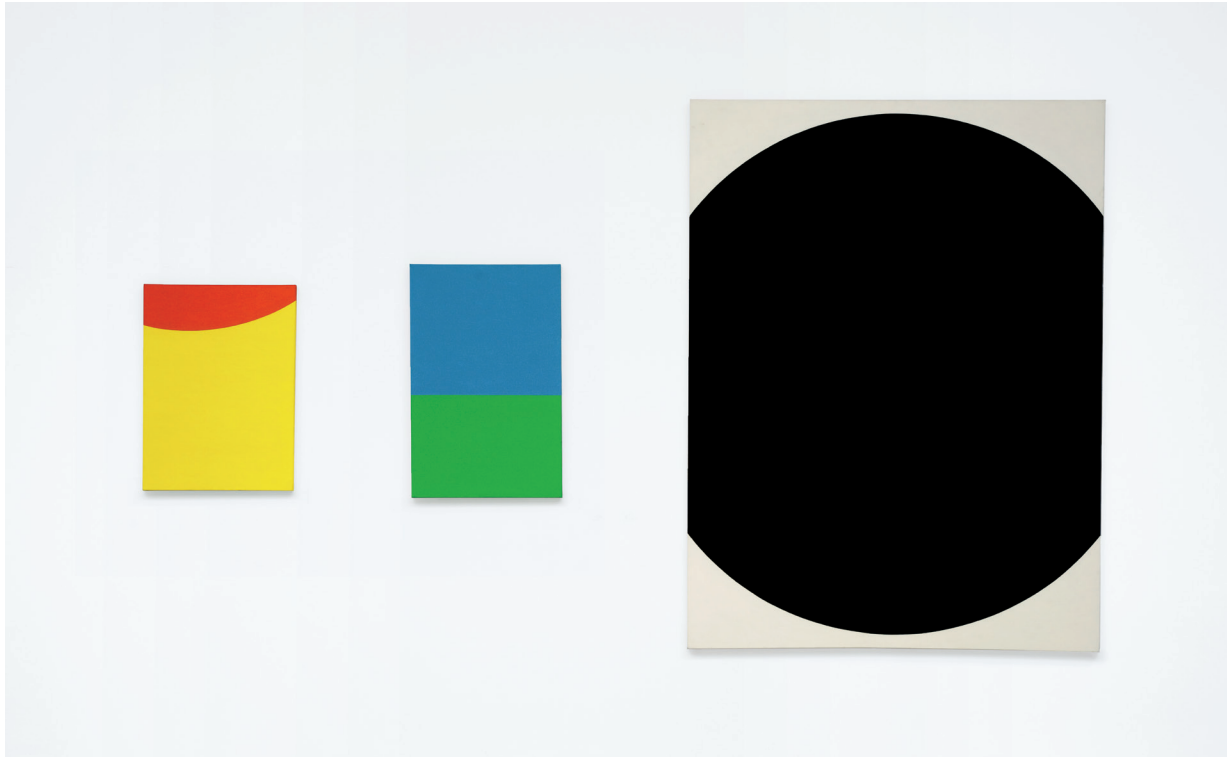


Fig. 8
Painting in Three Panels, 1956
Oil on canvas, three panels
80 x 139 inches; 203 x 353 cm

another phase of production, his years in New York immediately following his relocation from Paris in 1954. While the new paintings do not reference it directly, it will be instructive to examine his manifesto-like *Painting in Three Panels* (1956) [fig. 8] in order to get at certain facets of their operation.

Painting in Three Panels was included in the exhibition "Young America," organized in 1957 by the Whitney Museum of American Art, where it was shown alongside *Atlantic* and *Bar* (both 1956). Of the three works, *Atlantic*, which was subsequently purchased by the museum, is by far the best known, likely because it also adheres to the logic of the transfer, its swooping, curved white forms derived from shadows Kelly observed falling across the pages of his notebook while he rode a bus. Although some people initially regarded *Painting in Three Panels* as a ploy to take up more exhibition space, it actually pointed to a different and more contemporary set of Kelly's artistic concerns.¹³

As signaled by the work's multipanel conceit, the wall is clearly conceived as an integral part of the composition. The two leftmost panels relate to one another across the space dividing them, both by their similarity in size and by the dynamic interplay of primary and secondary colors — yellow calling out to blue, and green to orange. The third panel, consisting of a large circular black form on white, compensates for its lack of chromatic intensity with outsize proportion. It is this canvas that interests us most. Whereas, between the two leftmost panels, the wall serves as a more or less neutral spatial articulation (not unlike that in *Red Yellow Blue White*), with the third canvas, largely because of its white border, the wall enters more integrally into the play of formal tensions. To the left and right, where the edges of the canvas assert themselves as impenetrable limits, the white space of the gallery appears to exert a certain pressure, as though the black form were not a circle cut off at either side but a square pressed from left and right until it has begun to bow. At the top and bottom of the canvas, however, the situation is reversed. There, the large black circle

pressures the borders from the inside, as though it wants to push past them toward the whiteness of the wall. In this effect, the third panel resembles *Black Ripe* (1955) [fig. 9], in which a large black free-curve shape presses on the white rectangular borders at all four sides. "From the time I came back [to the US] until around 1965," Kelly stated, "I abandoned the single color works and made paintings where a large curve seemed to squeeze the ground to the edge of the canvas. [...] Whatever label they were given, I was and am still interested in getting the most formal and sensual thrust out of the relationship between shape and ground."¹⁴

Tracing the pressure exerted by *Black Ripe* back to the manner in which the form and horizon meet in *Kilometer Marker* (1949), E. C. Goossen noted the central role played by tension in Kelly's work from the 1950s onward, terming it "a large part of the content of his art."¹⁵ What interests me, however, is slightly different: namely, the visual interplay in which the white borders in *Black Ripe* and *Painting in Three Panels* seem to exist in tension with the black forms and, alternately, nearly to disappear from view by assimilating themselves to the wall. Briony Fer recently described how, when viewing Kelly's shaped canvases and reliefs, "it is not immediately clear what is the ground — whether it is defined by the edges of the painting itself or by the wall behind it."¹⁶ In works like *Black Ripe* and *Painting in Three Panels*, this dialectic is exacerbated by Kelly's placing his shapes into a relation with the small expanses of white canvas that both distinguish themselves from and mimetically assimilate themselves to the walls behind. He pursued something similar in *Yellow Black and White* (1955) by including a horizontal bar of white across the bottom of the canvas that is difficult to extract visually from the supporting wall. More recently, he underlined *Red White* (2014) with a thin white panel that also virtually disappears into the wall, so much does the expanse of bright cadmium above it attract the viewer's eye. Another type of interaction characterizes Kelly's famous Spectrum pieces, which span nearly the entirety of his



Fig. 9
Black Ripe, 1955
Oil on canvas
63¼ x 59⅞ inches; 161 x 151 cm
The Anderson Collection at Stanford University

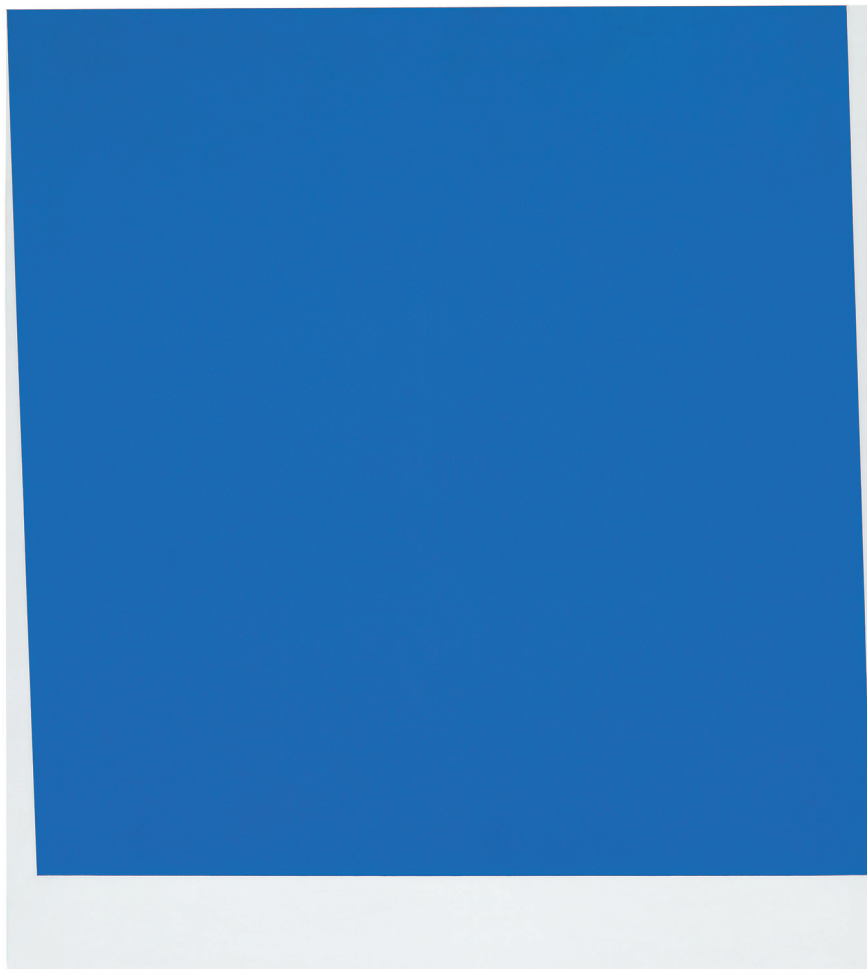


Fig. 10
North River, 1959
Oil on canvas
78 x 70 inches; 198 x 178 cm



Fig. 11
White Over Black III [page 55]
 photographed by the author

career, from *Spectrum I*, painted in France in 1953, to the most recent, *Spectrum IX* (2014) [page 43]. In nature, light is refracted through a prism and separated into its component colors according to wavelength, with yellow always appearing toward the center, flanked by orange and green. In Kelly's spectrums, on the other hand, yellow appears at both outer edges, precisely in order to play off and interact with the whiteness of the gallery walls.

In *North River* (1959) [fig. 10], as well as its predecessor *Broadway* (1958), Kelly developed these types of interactions even further, as the near rectilinearity of the color form both echoes and pushes against the white edges of the canvas. (Goossen stated that you could sense the pressure at work in *North River* in your "middle ear.")¹⁷ In both pieces, the interplay with the wall is equally clear, the white border disappearing and reappearing as one's visual attention is attracted to the red or blue forms. In the new painting *White Over Black III*, Kelly uprights and inverts the formal

interactions in *North River*, replacing the motif of a blue rectangle on white with a white panel on black. With the black border thicker at the top than at the right and left edges, the white panel seems to press outward on both sides, as though reaching out to assimilate itself with the wall — the inverse of the tension exerted by the internal form in *Black Ripe* or *Painting in Three Panels*. The effect becomes even more pronounced as the viewer moves left or right, for the widths of the black borders appear to alter as a result of the parallax produced by the layered panels. These apparent alterations create a dynamic visual tension, differently pressuring the black borders in a manner akin to the irregular white framing of the blue shape in *North River*.¹⁸ Moving far enough to one side causes the black edge most distant from the viewer to disappear entirely behind the white panel [fig. 11], allowing the latter to open out to the gallery wall not only on the bottom but also on the far side, like some of Kelly's more open-ended black and white paintings of the 1970s.¹⁹

Interestingly, the two primary visual impressions that can be derived from *White Over Black III* — that of a white panel centered on black, and that of a white panel opening onto the space of the wall at one side — largely replicate the configurations of *White Form on Black* and *White Form Over Black*. It is almost as though, via a type of physical anamorphosis, *White Form Over Black* were a manifestation of *White Form on Black* seen from so close up and far to the left that its right-hand edge would become invisible. As a physical relief, *White Form on Black* also presses against its borders through the same type of parallax found in *White Over Black III*. Although its curved white form is actually physically coincident with the black panel, meeting its upper and lower edges precisely, it appears from most viewing angles to transgress the black plane, visually reaching past it to join mimetically with the white paint on the wall.

In the last of the black and white reliefs, *White Angle Over Black*, Kelly's arrow-like white form literally transgresses the background in five places. As



Fig. 12
Green Form, 1955
Oil on canvas
24 x 20 inches; 61 x 51 cm

the white angle, which physically rests atop the black panel, tends visually to recede toward the wall, it can appear to sink into the black, carving it into five triangles that relate less to a precedent such as *Blue Green* (1962) than to the angular black and white forms of *Painting in Five Panels* (1955). Interestingly, as recorded in Kelly's working notebook, the white angle was originally conceived for a white (rather than black) backing panel that would have enframed it completely. This would have visually assimilated the entire piece to the wall in a manner similar to *White Diagonal Curve*. It was potentially only after experiencing the interaction of form, edge, and wall in the other black and white reliefs that Kelly finalized *White Angle Over Black*'s ultimate configuration. *Green Angle Over White* (2015) [page 51], by contrast, was originally to consist of a green angle over black. Situated instead on a white panel, its color scheme recalls that of *Green Form* (1955) [fig. 12], a piece that morphologically resembles a truncated version of *White Form Over Black* and also points back to Kelly's early drawing of the kerosene stove.

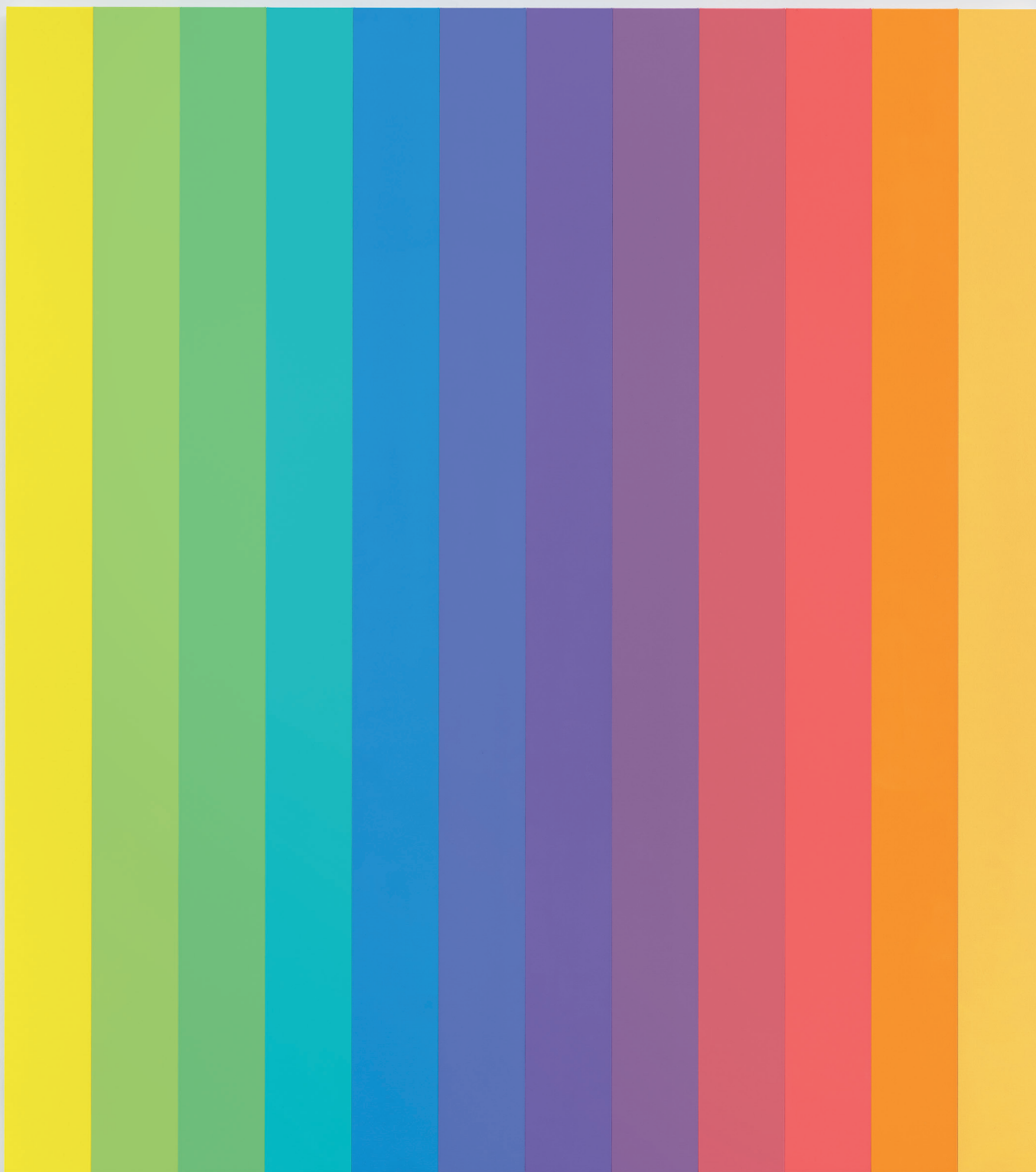
"Sometimes," Kelly declared to Henry Geldzahler in 1964, "I stay with the sketch, sometimes I follow the original idea exactly if the idea is solved. But most of the time there have to be adjustments during the painting. Through the painting of it I find the color and I work the form and play with it, and it adjusts itself."²⁰ Because Kelly's exacting eye led him to make adjustments to works already in progress, such as in the two "angle" reliefs, the ultimate color scheme of his last, unfinished painting, "Four Panels (Blue Black Green Red)," will always remain a mystery. Yet, covered only in black and white gesso, its open-endedness is somehow fitting. For between its actual and its potential states, "Four Panels (Blue Black Green Red)" reaches out to nearly all of Kelly's final paintings, serving as a testament to the multifarious interactions that characterize his production and exemplifying his statement, "My later paintings have all the early paintings inside them."²¹

NOTES

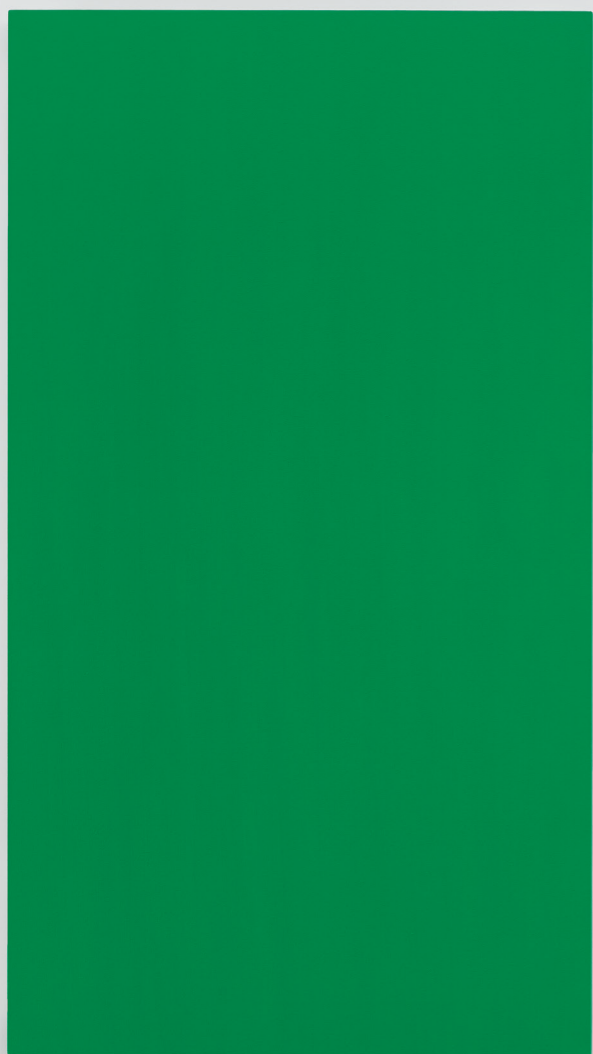
All works are in private collections unless otherwise noted.

1. Yve-Alain Bois, "Ellsworth Kelly in France: Anti-Composition in Its Many Guises," in *Ellsworth Kelly: The Years in France, 1948–1954* (Munich: Prestel, 1992), p. 28. Bois is describing Kelly's monochrome color panel, but much the same could be said of his paintings' adoption of motifs "already made." Bois's notions of the "transfer" and the "already-made" are found in "Ellsworth Kelly in France," pp. 14–16.
2. Ferdinand de Saussure, *Course in General Linguistics*, ed. Charles Bally and Albert Sechehaye in collaboration with Albert Reidlinger, trans. Wade Baskin (New York: Philosophical Library, 1959), p. 69.
3. Yve-Alain Bois, "Retracing Monet," in *Monet/Kelly* (Williamstown, MA: Clark Art Institute, 2014), p. 51.
4. Yve-Alain Bois, *Ellsworth Kelly: Catalogue Raisonné of Paintings, Reliefs, and Sculpture, Volume One, 1940–1953* (Paris: Editions Cahiers d'Art, 2015), p. 298. Despite these very clear formal interplays, Kelly, pointing to *Kite I*'s construction out of separate monochrome panels, could describe it in terms of his strategy of avoiding traditional composition; see Michael Brenson, "In Sculpture, Too, He Is an Artist of Surprises," *The New York Times*, December 12, 1982, sec. 2, p. 38.
5. Bois, *Ellsworth Kelly: Catalogue Raisonné*, p. 298. Bois's observation somewhat revises his earlier contention that with *Kite I*, "Kelly abandons any further investigation of the inclusion of the wall, the strategy used in *Red Yellow Blue White*"; Bois, "Ellsworth Kelly in France," p. 28.
6. Roger Caillois, "Mimicry and Legendary Psychasthenia," trans. John Shepley, *October* 31 (Winter 1984), p. 23.
7. Although Kelly did profess an interest in Surrealism; see Paul Cummings, "Interview: Ellsworth Kelly Talks with Paul Cummings," *Drawing* 13, no. 3 (September/October 1991), p. 59.
8. Caillois, "Mimicry," p. 23.
9. Caillois, "Mimicry," p. 30; Bois, "Ellsworth Kelly in France." See also Kelly's comments on the relationship to the wall in Barbaralee Diamonstein-Spielvogel, *Inside the Art World: Conversations with Barbaralee Diamonstein* (New York: Rizzoli, 1994), p. 124; and Marlena Donohue, "Interview: Ellsworth Kelly," *The Christian Science Monitor*, July 10, 1989, p. 17.
10. Caillois, "Mimicry," p. 27.
11. Cummings, "Interview," p. 58. See also Kelly's statement from 1957, quoted in James Meyer, "Art for the City: Sculpture for a Large Wall, 1957," in *Ellsworth Kelly: Sculpture for a Large Wall, 1957* (New York: Matthew Marks Gallery, 1998), p. 5.
12. Peter von Ziegesar, "Ellsworth Kelly," *The Journal of Art* 1, no. 2 (January 1990), p. 5.
13. E. C. Goossen notes the initial reaction to the work in Goossen, *Ellsworth Kelly* (New York: The Museum of Modern Art, 1973), p. 61.
14. Donohue, "Interview: Ellsworth Kelly," p. 17.
15. Goossen, *Ellsworth Kelly*, p. 73.
16. Briony Fer, "Outside In," in *Ellsworth Kelly: Outside In* (New York: Matthew Marks Gallery, 2015), p. 6. Kelly is thus able, as Fer nicely characterizes it, to use "painting itself to threaten the self-enclosed or autonomous language of the picture at the very point it meets the wall" (6).
17. Goossen, *Ellsworth Kelly*, p. 74.
18. One can find Kelly playing with something like this engagement with the edge in Yve-Alain Bois, *Ellsworth Kelly: Tablet, 1948–1973* (New York: The Drawing Center, 2002), p. 195. The closest parallel to *White Over Black III* in *Tablet* is likely an advertisement for Molière's *The Imaginary Invalid*, p. 191.
19. This effect also recalls Kelly's statement about his black and white paintings of 1989: "Each [white] curve, especially at the end that is farthest away from the rectangle, seems to be trying to break out from the painting itself"; von Ziegesar, "Ellsworth Kelly," p. 5.
20. Henry Geldzahler, "Interview with Ellsworth Kelly," *Art International* 8, no. 1 (February 1964), p. 48.
21. Quoted in Tricia Y. Paik, *Ellsworth Kelly* (New York: Phaidon, 2015), p. 213.

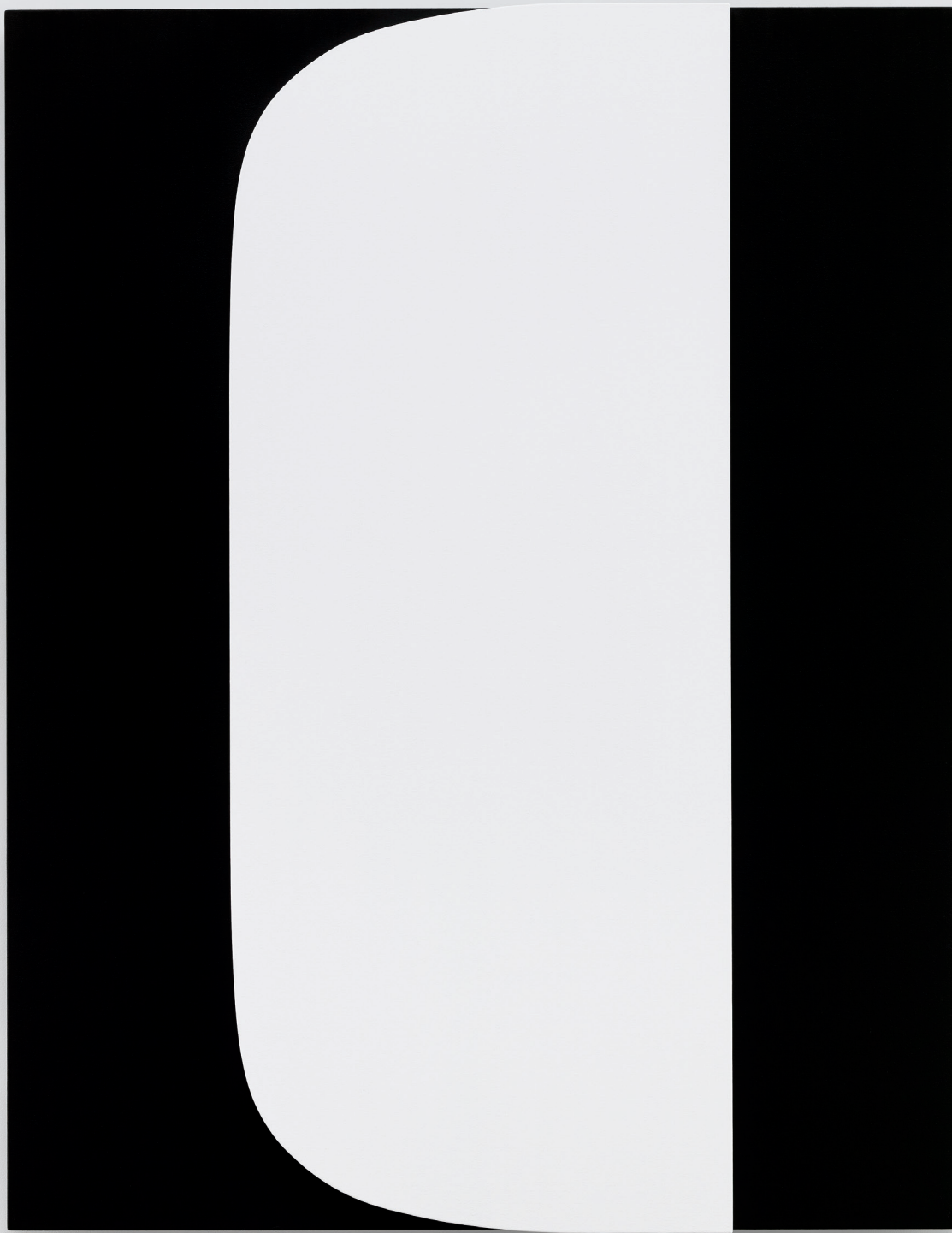
Spectrum IX, 2014
Acrylic on canvas, twelve joined panels
107³/₄ x 96 inches; 274 x 244 cm



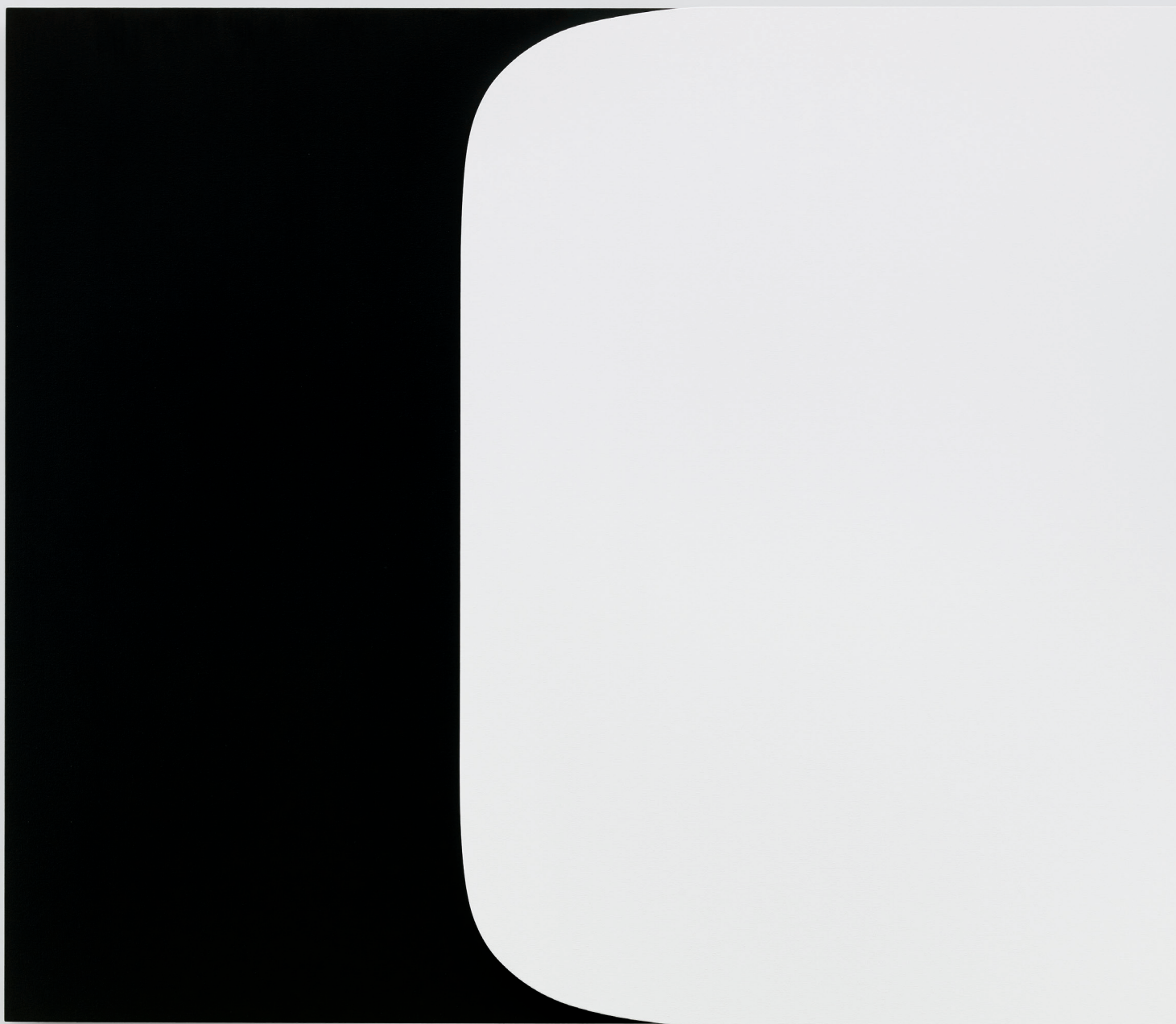
Diptych: Green Blue, 2015
Oil on canvas, two panels
80 x 114½ inches; 203 x 291 cm



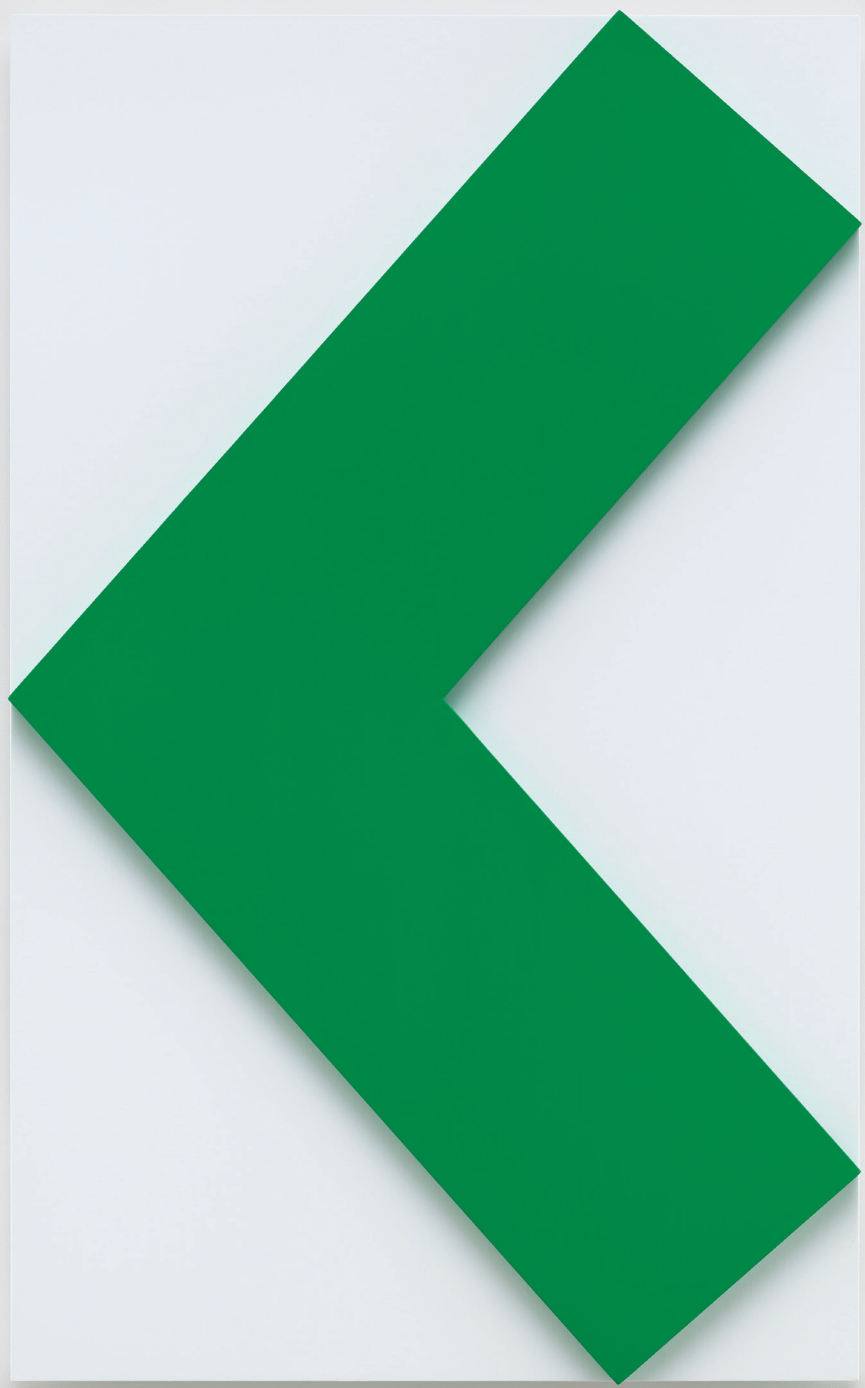
White Form on Black, 2015
Oil on canvas, two joined panels
70 x 54½ x 2¾ inches; 178 x 138 x 7 cm



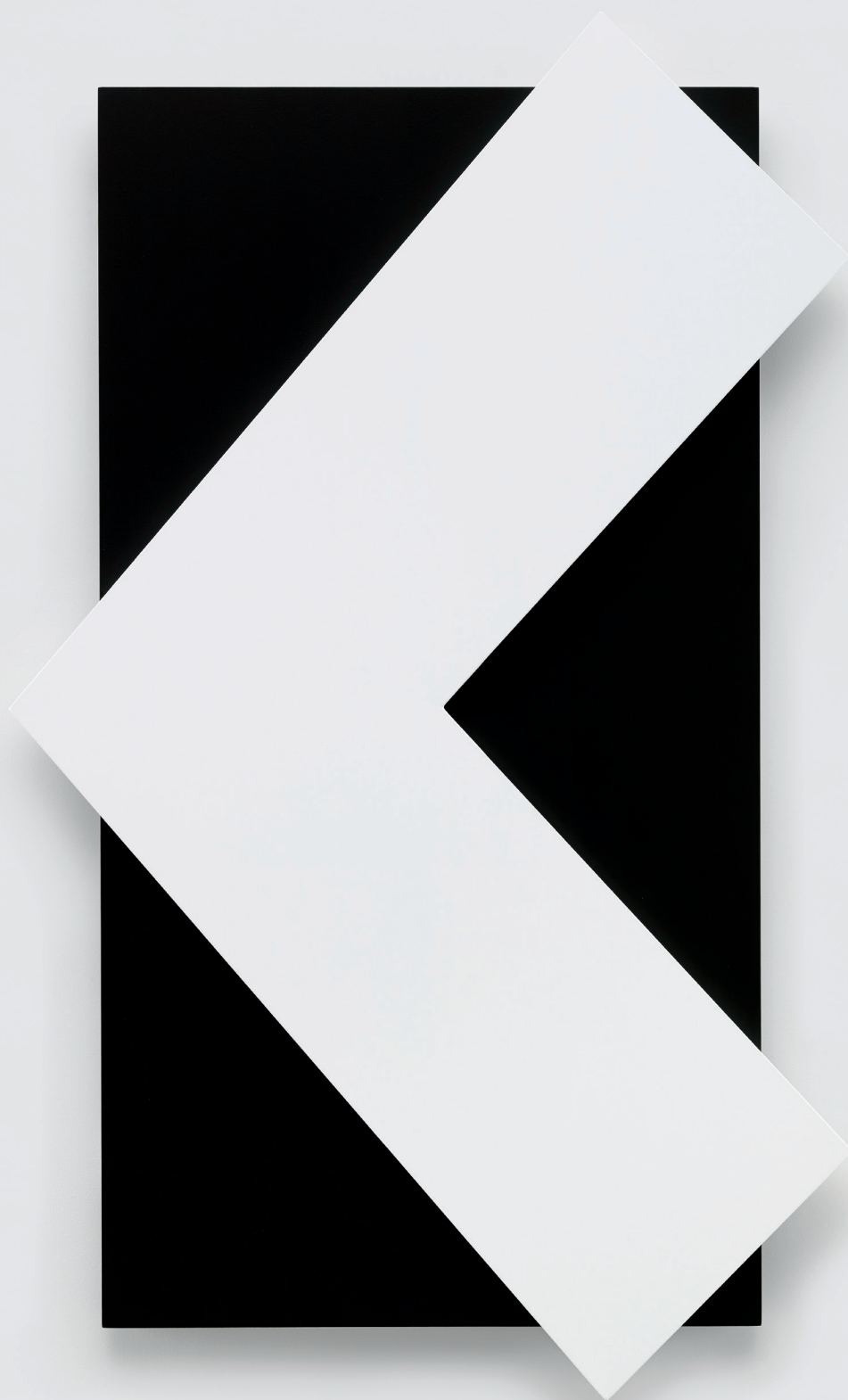
White Form Over Black, 2015
Oil on canvas, two joined panels
75 x 86 $\frac{7}{8}$ x 2 $\frac{3}{4}$ inches; 191 x 221 x 7 cm



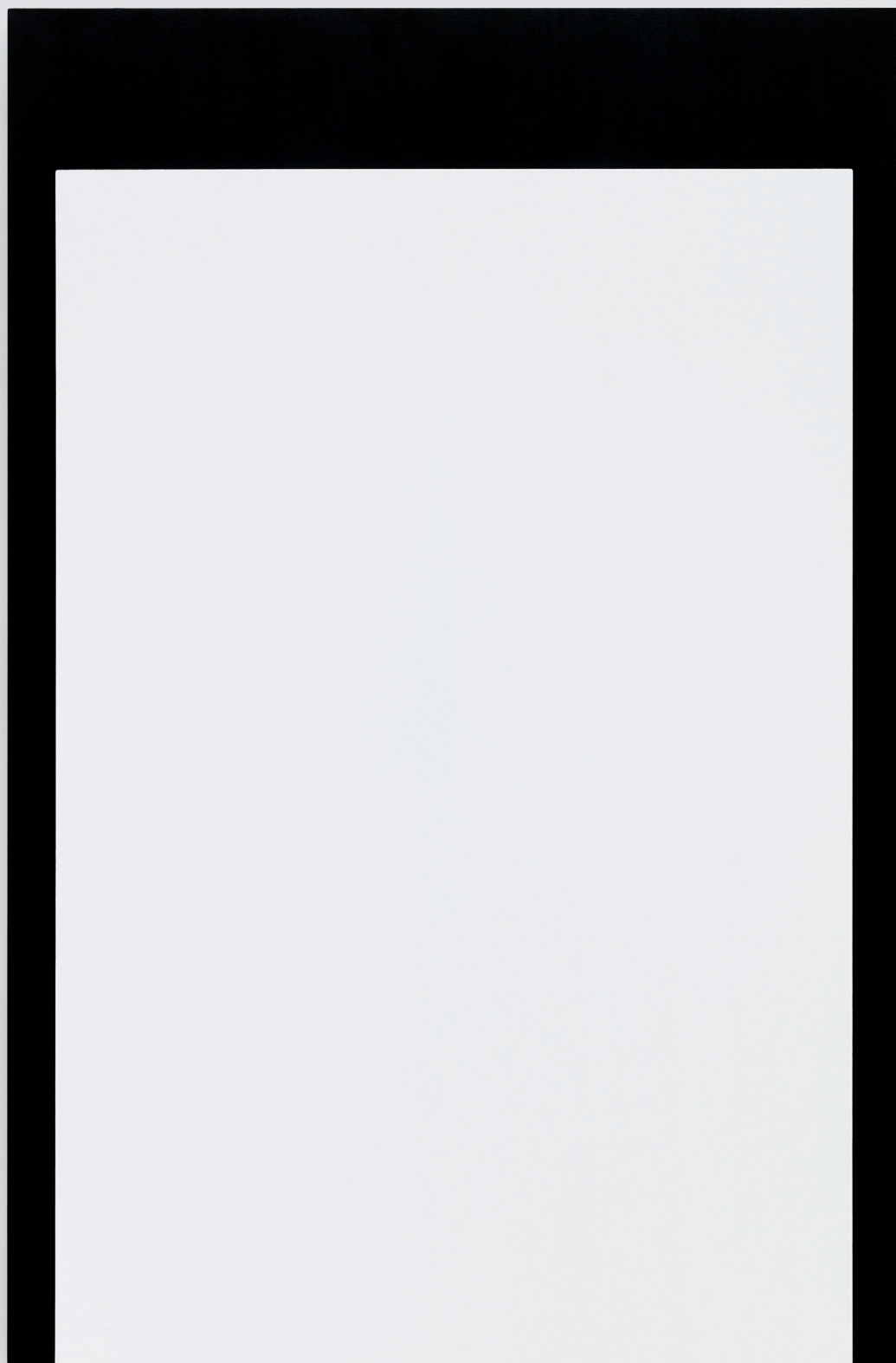
Green Angle Over White, 2015
Oil on canvas, two joined panels
70 x 43½ x 2¾ inches; 178 x 111 x 7 cm



White Angle Over Black, 2015
Oil on canvas, two joined panels
78 x 47³/₈ x 2³/₄ inches; 198 x 120 x 7 cm



White Over Black III, 2015
Oil on canvas, two joined panels
90 x 59¼ x 2¾ inches; 229 x 151 x 7 cm



White Diagonal Curve, 2015
Oil on canvas
51½ x 120⅞ inches; 131 x 305 cm



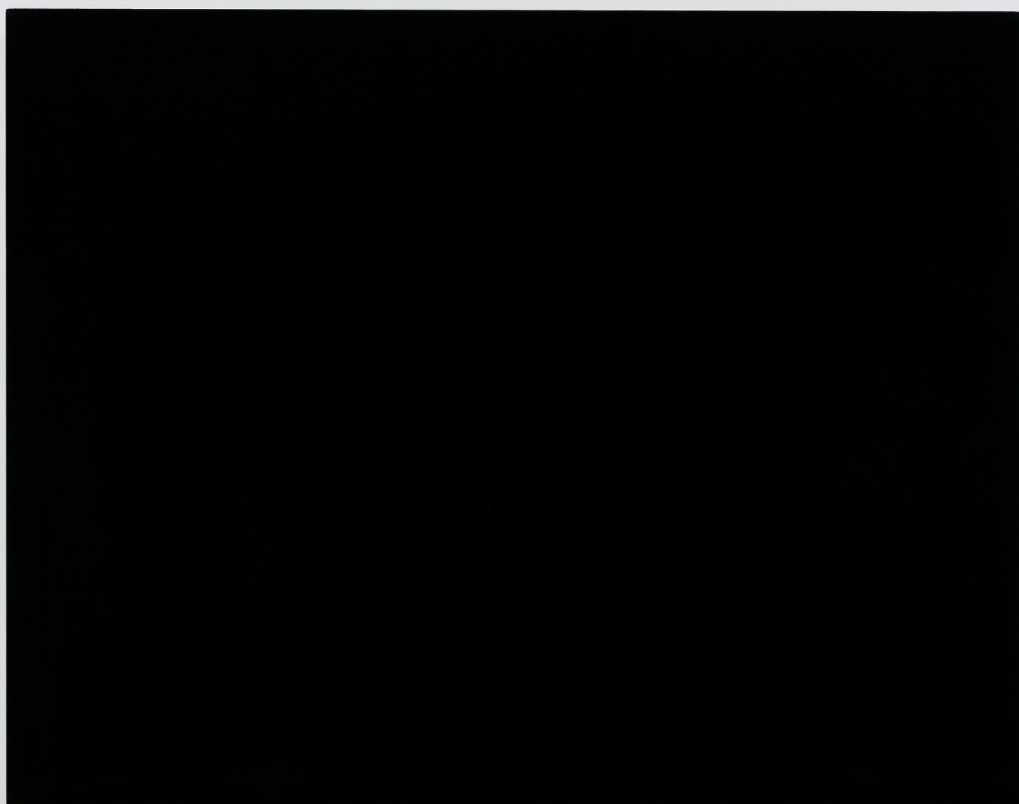
Blue Black Red, 2015
Oil on canvas, three joined panels
73³/₄ x 130³/₈ inches; 187 x 331 cm



Yellow Over Black, 2015

Oil on canvas, two joined panels

90 $\frac{1}{8}$ x 70 $\frac{1}{8}$ x 2 $\frac{3}{4}$ inches; 229 x 178 x 7 cm



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Pages 4–20
Ellsworth Kelly's studio in Spencertown, NY,
as he left it on his last day of painting

